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# THE ART NEWS



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1902

JUNE 4, 1938 ♦ BERNINI IN CAMBRIDGE: 25  
MODELS FOR THE FOGG ♦ AN AMERICAN  
COLLECTION IN A LONDON AUCTION SALE

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**THE ART NEWS**

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Contents for June 4, 1938

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Islands, from Thomas Pennant's monumental work "The  
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Portrait of a Lady by Sir A. Vandyck.



Frontispiece to Christopher Saxton's  
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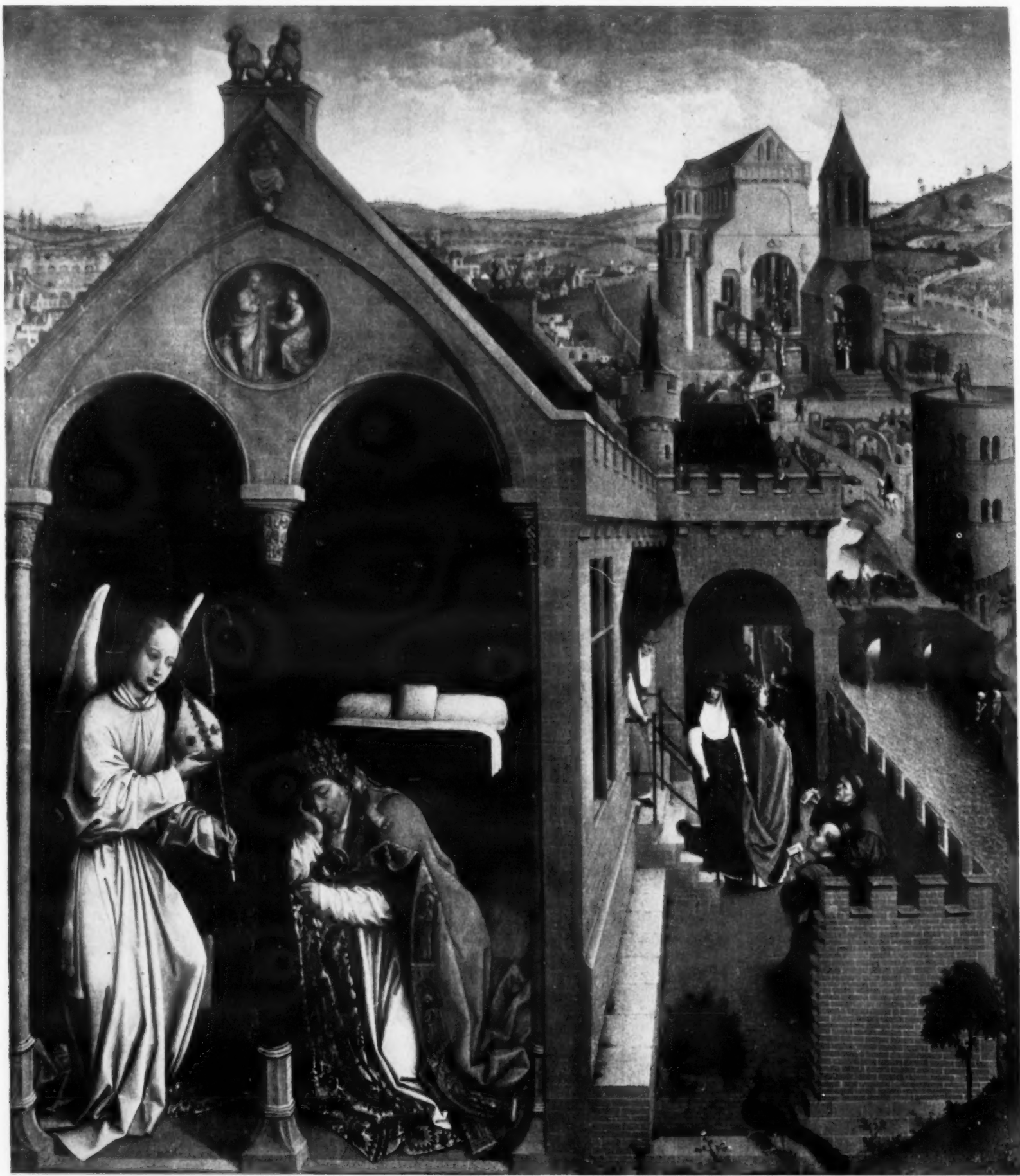
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Rooms from Monday, June 27, and the Library of Books  
from Tuesday, June 28, 1938.

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*or may be seen at the Offices of The Art News, 136 East*  
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Portrait of the Duchess of Richmond  
by Sir A. Vandyck.





SCHIFF SALE: CHRISTIE'S, LONDON

# ROGIER VAN DER WEYDEN: "SCENES FROM THE LIFE OF POPE SERGIUS I", IN THE SCHIFF COLLECTION

One of the most important items in the London auction of the Mortimer Schiff Collection, this well known work by the great master of Brussels is reported to have been recently cleaned and, freed of old restorations, revealed in unsuspected freshness. Depicting an especially Flemish moment in Papal history, it shows the Pope, at the left, as an angel appears to him with the news of the death of St. Lambert, Bishop of Liège, while at the right, the immediate result of his dream in the appointment of St. Hubert to succeed in the episcopate is made concrete as the newly ordained bishop is seen leaving the Vatican. Particularly interesting are the representations of the Tiber, the Castel Sant'Angelo and the pre-Michelangelo Basilica of St. Peter's, which bear witness to Rogier's visit to Rome in the jubilee year of 1450 and which allow the dating of the picture, said to have been painted as part of an altarpiece for the church of St. Peter in Liège, shortly after the middle of the century.

# THE ART NEWS

JUNE 4, 1938

## The Schiff Collection at Auction

### *A Famous American Collection in the London Saleroom*

THE late Mortimer L. Schiff will be remembered, by all who knew him or his magnificent house, as a connoisseur of extraordinary taste and energy even among that large group of avid collectors which America produced in his generation. About the product of Mr. Schiff's interest in art there was ever that elusive combination of restraint and lavish means, of completeness and modesty, which makes not only for truly great and unforgettable collections but for those with which the personality of the instigator will be long associated.

It is the bulk of that collection which will be offered at auction

The earlier *objets d'art*, of the mediaeval and Renaissance periods, number fifteenth and sixteenth century stained glass; a fine group of *cloisonné* and painted enamels, the former including a rare Eucharistic dove of the thirteenth century; and twenty-three bronzes of the fifteenth and sixteenth centuries, among them a unique aquamanile with ancient Hebrew inscriptions, a Flemish (probably Dinant) candlestick with the figure of a bearded man, and casts by Vischer, Giovanni da Bologna and Moderno. Italian Renaissance sculpture includes works by Giovanni della Robbia, Fiamberti, Buglioni, and early textiles include Flemish tapestries of the fif-



(RIGHT) PORTRAIT  
OF A WOMAN, ONE OF  
A PAIR PAINTED BY  
JEAN BOURDICHON

SCHIFF SALE: CHRISTIE'S,  
LONDON

(LEFT) GLAZED  
TERRA COTTA  
MADONNA AND  
CHILD BY GIOVANNI  
DELLA ROBBIA



in Christie's saleroom in King Street on June 22, 23 and 24 and, though it is saddening to think of simultaneous departure from America and dispersal, it may be pointed to as the most important opportunity offered at a London sale since the famous Henry Oppenheimer Collection was auctioned two years ago.

Among the decorative objects, which occupy the first two days of sale, there are fine examples of the greatest French *ébénistes* of the eighteenth century, together with contemporaneous Chinese porcelains, many in European ormolu mounts, which together furnished the great music room in Mr. Schiff's Fifth Avenue house. Perhaps the most important lot is the notable set of five Beauvais tapestries, known as the *Italian Grotesques*, after the most celebrated of Berain's designs, woven by Behagle about 1700. Extraordinarily rich in color, with red, blue and cream standing out against the Havana yellow background, this set is among the most famous productions of the Beauvais looms.

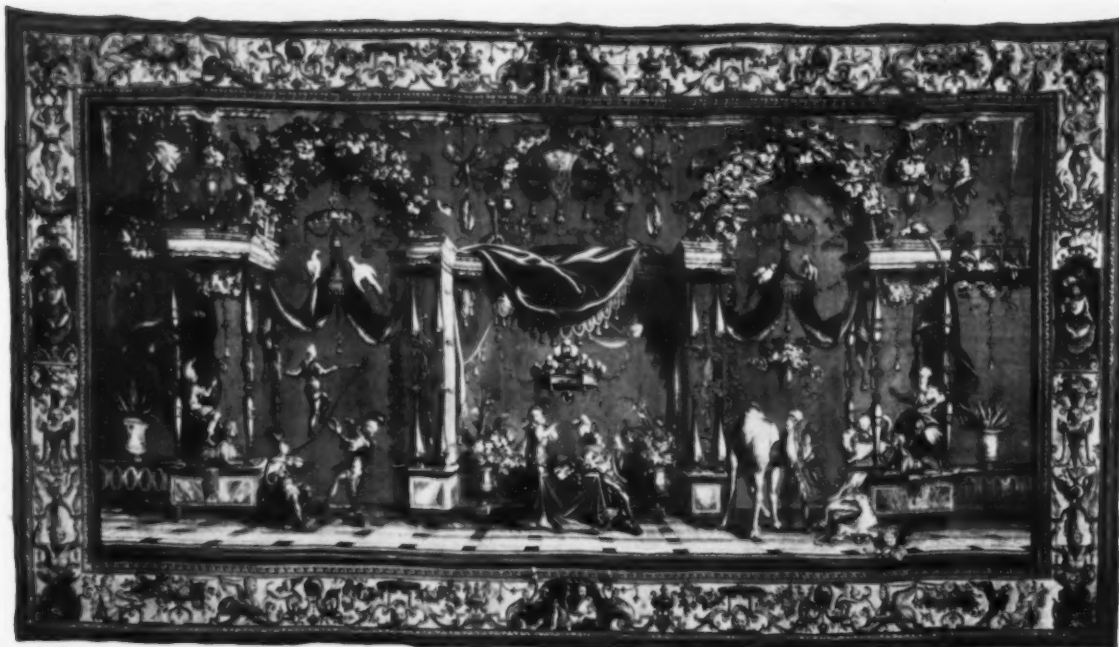
teenth and early sixteenth centuries, a fruitful period for weaving.

Of chief interest among the paintings is the group by early Flemish and French masters, such as the well known Rogier van der Weyden (illustrated on the frontispiece); the three important works by Bernard van Orley; the Mostaert *Portrait of a Lady*; three recorded works by Isenbrandt; a very important pair of portraits by Jean Bourdichon which were included last year in the Paris exhibition of *Chefs d'Oeuvre de l'Art Français*; and three of the small portraits of Corneille de Lyon in especially good condition.

The drawings, to be sold on the same day as the paintings, are of equal quality and importance. Especially the French eighteenth century masters are well represented, Watteau by three superb studies and three others, less significant but equally fine. Three exquisite Bouchers, a well known Fragonard, a famous Lavreince pair and drawings of Moreau le jeune are also included. Further illustrations appear on the following page.



ONE OF A SET  
OF BEAUVAIS  
TAPESTRIES  
KNOWN AS  
"ITALIAN  
GROTESQUES"



WOVEN BY  
PH. BEHAGLE  
AFTER THE  
DESIGNS OF  
J. B. BERAÏN,  
CIRCA 1700

SCHIFF SALE: CHRISTIE'S, LONDON



(LEFT) A GOTHIC  
TAPESTRY, CA. 1500  
"THE HOLY FAMILY"

OTHER  
IMPORTANT  
ITEMS FROM  
THE SCHIFF  
COLLECTION



(RIGHT) BRONZE  
LION AQUAMANILE,  
GERMAN, CA. 1400

SCHIFF SALE: CHRISTIE'S, LONDON

"L'ASSEMBLEE  
AU CONCERT"  
IN GOUACHE  
BY LAVREINCE,



DEPICTING  
WELL KNOWN  
CHARACTERS  
OF THE TIME





RECENTLY ACQUIRED BY THE FOGG MUSEUM OF ART

STUDY FOR PORTRAITS OF MEMBERS OF THE CORNARO FAMILY, EXECUTED FOR THE CAPPELLA CORNARO, 1644-47; DETAIL

## BERNINI BOZZETTI FOR AMERICA

### *Sketches by the Baroque Genius for the Fogg Museum*

THE Fogg Museum has recently purchased the Piancastelli Collection of twenty-five terracotta models by or in the manner of Gian Lorenzo Bernini.

These were brought to this country in 1905 through the agency of the late Richard Norton, Director of the School of Classical Studies in Rome, and were published by him in *Bernini and Other Studies* (Macmillan, 1914). The acquisition of these statuettes by the Fogg Museum is of importance, since they represent the style of the leading European sculptor of the seventeenth century and form the largest exhibit of Berninesque work outside the churches and galleries of Rome.

Gian Lorenzo Bernini (1598-1680), born in Naples of a Tuscan father and Neapolitan mother, was brought early to Rome where almost the whole of his life was to be spent. First trained by his father, the sculptor Pietro Bernini, and patronized from the age of about twenty by Paul v and his nephew, the Cardinal Scipione Borghese, he rapidly became the leading sculptor of his day, enjoyed the almost uninterrupted favor of all the popes from Paul v to Innocent xi, and filled Rome with examples of his art, in architecture and sculpture alike. Among his best-known monuments in Rome are the Baldacchino with twisted columns which stands over the

Apostle's tomb in St. Peter's, the Cattedra Petri in the extreme apse of the same church, and the colonnades which enclose the oval piazza

in front of its façade. His principal sculptures include the early David and the Apollo and Daphne group in the Villa Borghese, the St. Teresa altar in S. Maria della Vittoria, the tombs of Urban viii and Alexander vii in St. Peter's, the fountains in the Piazza Navone and the Tritone Fountain in the Piazza Barberini. He received commissions from Charles i of England, Queen Christina of Sweden, Cardinal Richelieu, and from Louis xiv of France, at whose invitation he made the journey to Paris in 1665 to design an east façade for the Louvre—not in fact executed—and to make that portrait bust of the king which is now at Versailles.

The style which Bernini represents and which is largely of his creation is the so-called Baroque. It is the expression through movement and contortion of the emotional and often theatric viewpoint of that century which inherited and even intensified the religious fervor of the Counter-Reformation. As a style, the Baroque of the seventeenth century contrasts on the one hand with the humanistic, classical Renaissance of the fifteenth and sixteenth centuries, and on the other hand with the archaeological



RECENTLY ACQUIRED BY THE FOGG MUSEUM OF ART

STUDY FOR THE CHIGI CHAPEL ST. JEROME, 1658-9

revival of the later eighteenth century which is known as Neo-Classicism. If the origin of the Baroque is to be found in Michelangelo, its fullest expression in painting is Rubens; in sculpture certainly—in architecture to a lesser extent—it is Bernini. Excellent in bronze, unsurpassed as a virtuoso in marble, Bernini imposed his style upon his period. His influence in Italy remained almost undisputed for a century after his death, that is, until Canova; no other European country remained altogether unaffected by it. He is one of the landmarks in art history.

The statuettes now in the Fogg Museum are of the type known as *bozzetti*—sketches made in preparation for a future work which might not be entirely by the master's own hand. The importance of the *bozzetto* in general lies in the fact that it casts light upon the evolution of the artist's own idea and is often a fresher and more original work of art than the completed object. With Bernini the terracotta was an ideal medium for instant self-expression.



(ABOVE) A HIGH RELIEF WITH TWO PUTTI; (BELOW) AN ANGEL HOLDING THE CROWN OF THORNS



Woman and Triton group, which may have been intended for a fountain. Furthermore, it is the later periods of Bernini's activity that are principally illustrated. The question as to how many of the present pieces are by Bernini himself will not be examined now, but will be dealt with in a future publication of the Fogg Museum.

The *bozzetti* which can be referred to known works by Bernini are the following.

Seated figure in relief, female and helmeted. The right-hand figure of the tablet in memory of Carlo Barberini, S. Maria in Aracoeli, 1630.

Longinus. One of the four large statues in the niches of the crossing piers at St. Peter's. Ordered 1629, set up 1638.



RECENTLY ACQUIRED BY THE FOGG MUSEUM OF ART  
AN OVAL BAS-RELIEF WITH MADONNA AND CHILD

The Fogg Museum statuettes do not cover by any means the whole range of Bernini's achievement. There is nothing to represent the portrait statues and busts, the equestrian monuments and the tomb sculptures. Neither are the fountains suggested, nor the works of pagan or mythological import, except perhaps for the

Relief with four portraits of members of the Cornaro family. For the side walls of the Cappella Cornaro, S. Maria della Vittoria, 1644-47. These figures are represented as spectators at the scene of the ecstasy of St. Teresa of Avila, which occupies the space over the altar in the chapel. The St. Teresa is Bernini's most illuminating work.

Two reliefs, each with two figures of putti. For the decoration of the nave piers at St. Peter's, 1647-50.

Head of St. Jerome. For the statue in the Cappella Chigi in the Cathedral of Siena, 1658-59.

Figure for the bronze and gold Cattedra Petri in St. Peter's. One of the small figures at the corners of the throne itself. Project of 1657, completed by 1665.

Five figures of angels.

Three represent the angel holding the Crown of Thorns, two the angel with the Scroll. Intended for the Ponte S. Angelo, these two



(ABOVE) FREE STANDING FIGURE OF LONGINUS; (BELOW) A PLAQUE IN RELIEF SHOWING MALE FIGURE



angels are now in S. Andrea delle Fratte, 1667-69.

Four small figures of Apostles, three being Sts. Philip, Bartholomew, and Thomas. For the ciborium of the Cappella del Sacramento, St. Peter's, 1674.

Five kneeling angels. At least three are studies for the two angels at the sides of the ciborium mentioned above. 1674.

In addition, but uncertain as to purpose, there are, Figure of a partly draped woman supported by a Triton. The pose, but not the proportions of the figure, recalls that of the Verità in the unfinished group of 1645, now in the Villa Borghese.

Figure of a woman supporting a slab or shell.

Oval relief of Virgin and Child.

Relief of a male figure, once holding a palm branch. Recalls the Christ figure in the two "Pasce Oves Meas" reliefs in the Vestibule and on the Cattedra Petri in St. Peter's.

(Editor's Note) The above article, taken from the *Bulletin* of the Fogg Museum, is so modest in its attributions that it does only partial justice to this extremely important group of sculptures by Bernini, the first work by him to enter an American museum.



# New Exhibitions of the Week

## MODERATELY PRICED WORKS BY PAINTERS OF ACKNOWLEDGED RENOWN

IT IS enlightening to see what such sums of money as those in the range from fifteen to one hundred dollars will bring in paintings, small sculpture and ceramics by American artists of standing. The Downtown Gallery which, for a number of years, has wound up its season with a show of work priced at around one hundred dollars, is instituting a new type of exhibition this year called "Art for the Summer Home," indicating a similar basic idea, but scaling down the price range for the season. Both the established group which exhibits at this gallery, and the younger artists are represented in this show, and one may own for the top price a seascape by Cikovsky, with its fugitive color and airy atmosphere or a tender little watercolor of Cape Cod by Charles Sheeler, who has painted in a looser style and higher color key than one is accustomed to in the work of this well known artist.

Among the younger men are paintings at a lower price by Jack Levine, one on orange paper called *Loiterers*, in the swift suggestive style of this painter, vivid and strong enough to build a room around, and *Persistent Sea* by Louis Guglielmi, if one wants the cool precision and slightly terrifying thoughts of a surrealist to live with, during the summer months. Stuart Davis' *Under the Bridge* is more exhilarating than the paintings one sees in most summer homes, or winter ones either, and the delicate little *Beach Scene* by Pascin, at the opposite pole in feeling and key, has its own arresting quality. From Eishemius to Niles Spencer, from Dorothy Varian to Anne Goldthwaite there are fine small examples. Only a few of them are over a hundred dollars. Among the ceramics, Carl Walters' humor and glowing color would find a place in a contemporary interior, whether one selected a pair of pigeons as ornaments, or a plate or bowl for use. Sculpture by Laurent or Lachaise is also a possibility, and there are small bronzes by Howland and Katz. The Gallery also shows a few pieces of American Folk Art, such as a copper weathervane of a peacock and a garden figure of Pocahontas. This is no time to prowl around department stores for ideas for decoration.

J. L.

## EFFECTS OF LIGHT AND ATMOSPHERE IN PAINTINGS BY YAGHJIAN

EDWARD YAGHJIAN, who is an instructor at the Art Students' League, is showing a small group of his paintings in the reception room at the League. All of these works show an interest in the effects of shore and land, and a number have been painted along the Hudson and Harlem Rivers. North of the city the reflections of greenery in the water are the material from which he has fashioned a canvas bright with sunlight. One view shows the interplay of street lamps and electric signs which makes the pattern of a painting made after dark. *Along the Harlem* is the title of the most interesting example of Yaghjian's style. Gusty clouds, streaking smoke, gulls that hover overhead and the wide white wake of an energetic little tugboat steaming through the river give the artist scope for his best effects.

J. L.

## FIRST SHOWING BY A NEW & DEMOCRATIC ARTISTS' GROUP

A NEWLY formed group of painters calling itself "The New York Group" offers a first showing at the A.C.A. Gallery. It is interested in those aspects of life which reflect the common people, their deepest feelings, their surroundings, their desire for peace and their fight for life. This city gives to such artists possibilities which are infinite, and in the work by the eight painters who show their work in the current exhibition, may be seen as many views of the metropolitan scene. Their attitude allows for the widest flexibility of subject and treatment, and by its very nature it is the opposite of dogmatic. They affirm as a group, however, that what is inflexible and unshakable is the social attitude behind their artistic experience, and they identify themselves with the laboring people, the bedrock population of our land.

One is not surprised, therefore, at the first title in the catalogue which is *Eviction* by Jules Halfant. Its grim implications relate it to the tenets of the group. All of the four paintings by this artist show an interesting disposal of pattern, and *Harlem Corner*, which fashions into its composition the color of a laundry sign, is charming in its texture. Jacob Kainen's *Times Square* and *Coffee Pot* use the ordinary stuff of everyday experience such as the linoleum on the floor of a restaurant, and show a talent for taking the commonplace and making it significant in color and design.

Herb Kruckman, in a manner which derives from Cubism, shows *Old Couple*, a moving and richly colored work. Delicacy of design is the outstanding quality in Herman Rose's two examples, notably in *Chelsea Church*, whose subtle color keeps the feeling consistent throughout. Joseph Vogel's three paintings are distinguished for his skillful handling of flat pastel color in a design which is entirely personal to the artist. Max Schnitzler is well represented by four paintings, *WPA Lunch Hour* being the most successful example of his style. These artists have really painted New York from a special viewpoint. With under-

lying unity in their philosophy toward art and variety in their particular styles, one looks forward to more of their work.

J. L.

## AN ECLECTIC STYLE IN NON-OBJECTIVE PAINTINGS BY CARL HOLTY

ABSTRACT paintings by Carl Holty at the Nierendorf Gallery have balance and strength as pure design and show the artist's delicate perception of the values of weight which may be obtained in color. Falling actually into that category of compositions which are non-objective, he utilizes such themes from reality as a bridge, which is the subject of the first painting in the catalogue. In it the pattern of red and purple and black suggests the elements of a bridge, but the satisfaction one derives from looking at it is entirely for its design.

There is quite a marked difference in the ease with which this artist handles pastel and oil, the former medium giving him a chance to blend his colors in a way which brings out one of his most charming characteristics.



EXHIBITED AT THE DOWNTOWN GALLERIES

GREGORIO PRESTOPINO: "AMERICAN LANDSCAPE," GOUACHE



Beside the work in pastel, his oils have a cut-and-dried quality which make them less interesting. Holty's placing of his composition upon the canvas or paper also enters in to one's comparison of his work in the two mediums. With much more flexibility in the use of white in the pastels, he achieves one of his most satisfactory compositions in *Number Nine*, an arrangement of elliptical forms on a white field which is delightful. The group as a whole is, however, a rewarding one to look at, for Holty, growing out of the tradition of Mondrian and Miro, has an individual and masculine quality of his own.

J. L.

## PARKHURST DRAWS THE ROMANTIC CHARM OF MARITIME SUBJECTS

CLIFF PARKHURST, by profession an architectural engineer, is showing a group of his drawings of ships, inspired by his experience of two years at sea, first as an able-bodied seaman and later as a deck engineer. From this he retired in 1935. The drawings which hang at the Architectural League are in pencil, and they are



EXHIBITED AT THE MILCH GALLERIES

"SUN, THE PAINTER," FRANCIS SPEIGHT'S VERSION OF THE PENNSYLVANIA SCENE

remarkable for their sense of spatial proportions and the ease with which the artist handles the intricacies of rigging, masts, and the infinite detail of ships. These are clearly seen and subordinated to the major aspects of the composition.

Schooners, with all their romantic look, Amundsen's exploring vessel which traveled to the far North, the *Aquitania*, with her ample British proportions, and the *St. John*, which figured only a day or two ago in the Mandalay disaster, are presented with all the exquisite clarity of an architectural drawing, as well as with a feeling for the effect of line. Parkhurst records not only the shiny new ships, but the old ones with rust on their noses. This is an exhibition which is substantially a log of all the well-known ships which enter New York harbor.

J. L.

## FIFTEEN NATIVE PAINTERS RENDER THE AMERICAN SOIL

SELECTED paintings by fifteen American artists have been placed on exhibition at the Milch Galleries. Landscapes are in the majority and in assembly they are descriptive of the various regions that give diversity to this country. Of these the warmest, the most close to the soil and the most intimate with nature is Sidney Laufman's *New Jersey Landscape*. Millard Sheets' plow scene, *Toil-*

*ers at Sunset*, is an appreciation of the harvest colors of California where the meadows are flat strips of land surrounded by folded golden hills of velvet texture. A plow scene by Lawson, on the other hand, conjures up the more ungainly farm land of New England where the glacier deposited its refuse to be patiently picked, sorted and used as fences by the industrious Yankee. Instead of the mellow earth tones painted by the Californian artist, Lawson has used his typical hues of green, yellow and purple which pervade the entire canvas in an Impressionist manner. Edward Bruce's *Moffatt Farm*, by contrast, is a patterned, clarified scene of rolling hills and clustered farm buildings, a spiritless painting arising from an over-worked formula. Pennsylvania's cloud covered industrialized countryside appears in Francis Speight's rambling *Sun, the Painter*, while Maine's glaring sunlight and clear atmosphere is shown unmarred by the spotty shadows of the clouds in Stephen Etnier's *Out for Repairs*, a painting that, without sign of the sea, nevertheless conveys the freshness of the salt air and the exhilaration of the ocean breezes.

The figure paintings do not measure up to the landscape, though Leon Kroll's figure in landscape, *Morning in New England*, combining both subjects in his accustomed

style, is a thoroughly competent treatment of sculptural forms in tangible space. Robert Philipp's painting, *On the Lake*, springs from Renoir in both the subject, which is a girl seated at a table overlooking a lake with *canotiers* and in the handling of the brush, although he has, like many another painter who has lately been inspired by the Master of Cagnes, modified his hues and dipped his brush in muted tones. The remaining canvases are of less interest save for Maurice Sterne's electric flower piece, an example of this artist's style of a decade ago.

M. D.

## A GROUP SHOWING CLOSES THE SEASON

THE Vendome Galleries close their season of exhibitions with work by a large group. Fresh color with an appreciation for the effects of complicated texture in the variations of foliage marks the watercolors of Rockwell B. Schaefer. Hildegard Hamilton shows one of her characteristic scenes, with its sunshine and enjoyment of the picturesque. The most interesting painting in the group is by J. A. Buzzelli, the director of the gallery, who has refrained modestly from including his work in the catalogue. The solid composition and handling of a street lamp which throws its dim rays on

a snowy patch of ground, and on a grey old house have charm, and show a grasp of the best effects obtainable in this medium.

J. L.

## A SHOWING OF COSTUMES & THE MODERN DESIGNS THEY HAVE INSPIRED

THE Museum of Costume Design which was organized last year is holding its second exhibition at Rockefeller Center. Outside of the exhibits themselves which have been gathered from the Far North, the Orient, Central America and some of the remote island peoples, this show is a demonstration of one of the practical aspects of the Museum, for the costumes on display have been used as inspiration by modern designers. Their translations of the traditional dress into modern designs may be viewed side by side with the costumes of primitive peoples. The Museum, with its collections of authentic costumes and accessories, is thus available as a clearing house of style.

The plan for the future is to have a library of books and documents catalogued for the purpose of study, and workrooms equipped with tables so that drawings, sketches and patterns may be easily made. This, with changing exhibitions throughout the year, will make the Museum a center for research facilities, and for the general public it will offer an opportunity to see the art of dress in all its interest, beauty and social connotations.

J. L.

# NEW MURALS FOR U.S. COMMUNITIES

## *Walls Socialized by WPA Artists*

BY JEANNETTE LOWE

THE exhibition of the Federal Art Project's "Murals for the Community," with top-notch installation of a type of painting difficult to appraise when not placed in the surroundings for which it has been designed, gives the public a chance to see the vigorous and imaginative character which mural painting is developing under intelligent Government guidance. With sketches, drawings and paintings which show the various steps in making a mural, with enlarged photographs and small shadow boxes lighted from within and seen through "portholes," it is as contemporary in feeling as the morning newspaper, and takes the spectator into its confidence in an informative manner, appropriate to the social character of mural painting.

As this form of art has progressed in this country since the exhibition in 1932 at the Museum of Modern Art, an awakening social consciousness has dictated its direction and subject matter, while an objective point of view has replaced the purely individual expression. The fifty or so painters who submitted panels to the mural exhibition six years ago were given as a subject some aspect of "The Post-War World," and with no other limitation they produced work with such titles as Kopman's *Militaristic State* and Gropner's *Class Struggle in America*. The impetus given by the militantly social painting of the Mexicans added its force. By 1936 the Treasury Department's Art Projects devoted to the decoration of Federal buildings marked the Government's direct entrance into the field, with all the opportunities for reflecting a new social faith in terms of American tradition. Gone were the conventional and tepidly idealistic figures of Justice, Wisdom and their modestly robed sisters, and the American public began to look at vastly more realistic, indigenous and exciting material. Documentary murals incorporated the covered wagon, stage coaches attacked by Indians, contemporary industrial scenes and such themes as Reginald Marsh's sorting of the mail in huge central post offices. The World War and the Depression began to appear in murals with propaganda as well as documentary ends.

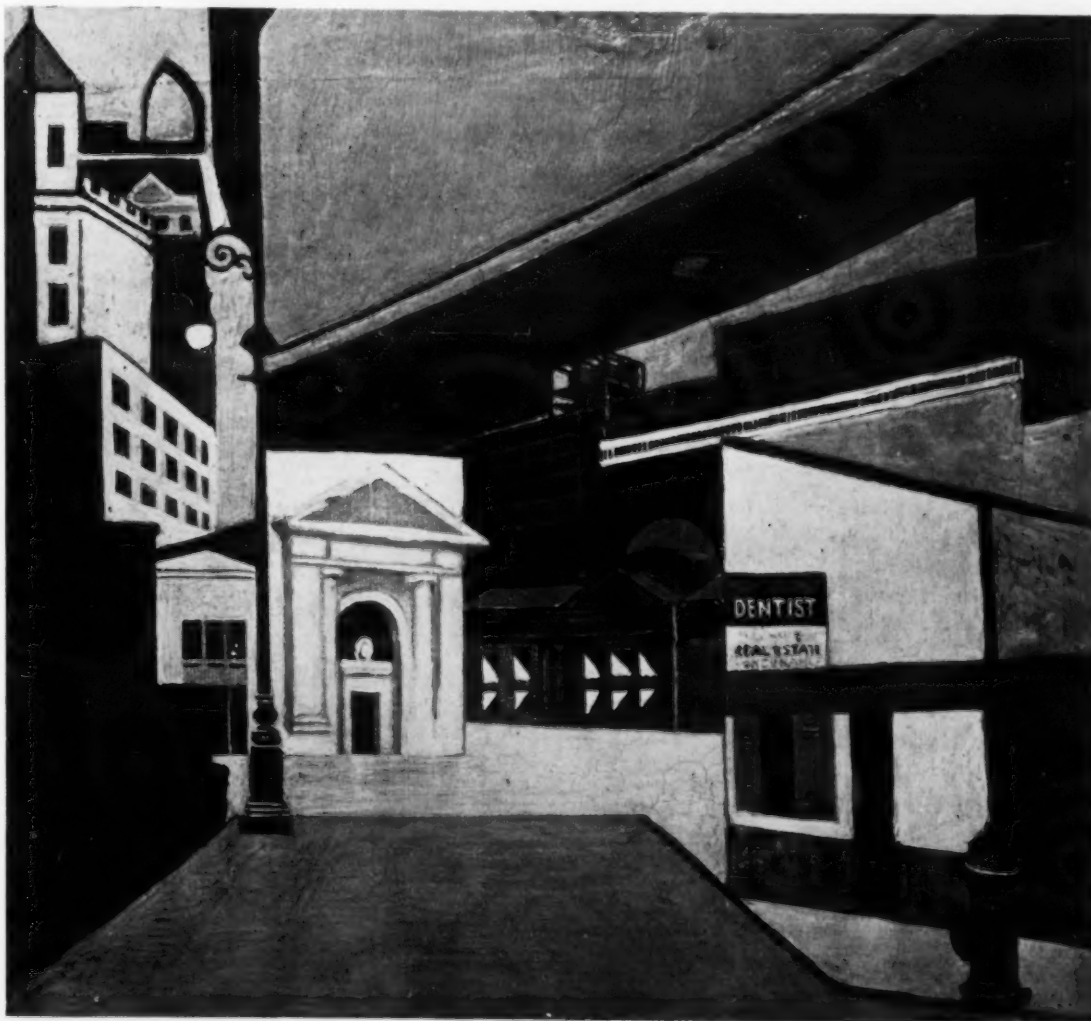
The current show at the Federal Art Gallery contains work by some of the painters who submitted their panels six years ago to the Museum of Modern Art exhibition, and it is interesting to compare their present product with photographs of this earlier work. Two of the men who participated in the 1932 show, and may be seen here, are Stuart Davis and Philip Evergood. Davis' present



EXHIBITED AT THE FEDERAL ART GALLERY

"CIRCUS" BY SCHANKER, A FROLICKING PANEL FOR THE WALLS OF A CHILDREN'S ROOM

panel, *Swing Landscape*, is a huge semi-abstract for a proposed housing project. Its rather tapestry-like effect at a distance is less forceful as painting than was his earlier abstract *Vision of New York*, using a building, a derby hat, a tiger's head and other  
(Continued on page 19)



EXHIBITED AT THE FEDERAL ART GALLERY

FRANCIS CRISS' ARCHITECTONIC STREET SCENE, MURAL FOR WILLIAMSBURG PROJECT



# ART THROUGHOUT AMERICA

## NEW YORK: A MARBLE PERSIAN STELE OF THE FOURTEENTH CENTURY

A PERSIAN stele bearing the date A.H. 753 which corresponds in our calendar to A.D. 1352, has been acquired this month by the Metropolitan Museum of Art. Of marble, it is a splendid specimen of stone carving during the Mongol period. Carved in representation of a *mibrab*, or prayer niche, and ornamented with successive bands of different Arabic scripts, it apparently lay over the grave of a wealthy Persian who, it is learned from the eulogistic inscription in the cursive Nashki script, was the very great shaikh Mahmud, son of a shaikh of Yazd. That he was called "shaikh," a title of respect, indicates, moreover, that the deceased was a man of esteem. The sculptor probably was also a man of repute for, at the foot of the doorway, he left his name which may be read, with some uncertainty due to restoration in the central portion, as "Nizami, son of Shahab."

The decorative aspect of this stele is enhanced by the different types of Kufic script, the monumental script used for sacred sayings and the more informal Nashki used for inscriptions of a secular character. The whole pattern formed by the niche and three successive borders of script is geometrically aligned, yet the invention of the Persian artist is evidenced in the variations played by such means as the alteration of the direction of the Kufic characters and the embellishment of others by occasional foliate endings.

## CAMBRIDGE: HORSES IN A SECOND SHOW OF BLACK & WHITE WORK

FOLLOWING its successful survey of the horse in painting and sculpture, the Fogg Museum now presents him at closer range, with "The Horse in Prints." To compensate for their lesser prestige the prints have at least this advantage: in these forty-five examples we meet more artists and can look at more horses. And none are too remote from us in time nor place.

As a print show the subject brings before us a surprisingly wide range. It starts with a colored woodcut from an *Apocalypse Block Book* of the fifteenth century and it finishes with two etchings by Picasso. It includes all the processes, even a swaggering lithograph poster by Toulouse-Lautrec. It contains such excellent things as the delicate engraving by the Master A F, and three small etchings by Rembrandt, several curious satires of Daumier, and superlative impressions of Dürer's *Four Horsemen of the Apocalypse* and Burgkmair's *Triumph of Maximilian*. It is further accented by loans from W. G. Russel Allen and the Boston Museum of Fine Arts.

The ways of looking at this show are many and tempting. What positions of the horse, for instance, have appealed most to these admirers and keen observers? What can we, as laymen or horsemen, remember and observe? Of course they drew him just standing, but oddly enough they often drew him from behind. So he appears in Dürer's *Great White Horse* or Géricault's *Flemish Horse-shoer*.

In the Renaissance he is stepping proudly, raising alternate feet in decorative manner. One of the most decorative is Raimondi's *Marcus Aurelius*, after the antique statue. As time goes on, his pace breaks and he vibrates under the rein. He becomes the war horse and the parade animal of all periods. Again he is plunging, half rearing, his body taut with excitement. He is the Baroque horse, and later the French charger of Gros or the Arab of Delacroix.

Horses on the run seem to be surprisingly recent; we must look for them in the nineteenth century. This is not a

sporting-print show but we shall find here a great little Nicholson, two racers coming neck and neck, and a superb Toulouse-Lautrec, thoroughbreds and their jockeys going fast. And in front of this one can not help thinking how strange was his fascination for horses, this man whose early fall from a hunting horse dwarfed his body and poisoned his soul.

To the artist in prints, working largely in line, the horse has proved himself one of the richest of subjects. The sweep of his clean contours, flowing or angular according to his condition of servitude, the rounded masses of his great muscles—why are not these as rewarding as a nude? Add to these his sharp gradations, as from fleshy quarters to sinewy hocks. Watch all these thrown into action and charged with emotion. You will not wonder that the great Leonardo devoted two of his longest efforts to horses, the *Battle of the Horsemen* and the horse of the Sforza statue. In them he found the perfect blend of movement and expression.

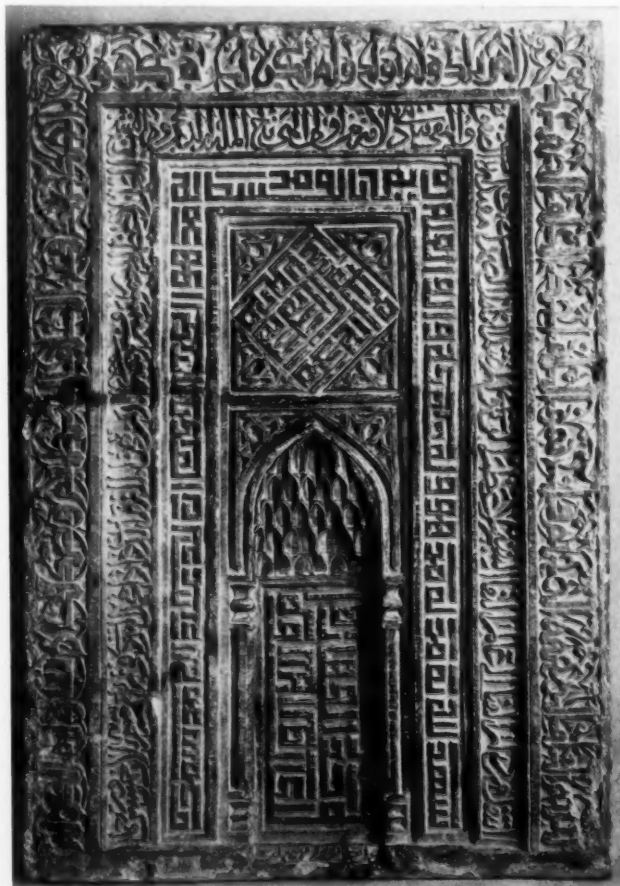
## BOSTON: LANDSCAPES BY FIVE RENOWNED AMERICAN PAINTERS

FIVE paintings in the field of American landscape covering a period of about eighty years have recently been acquired by the Boston Museum of Fine Arts, and are the subject of an article by Charles C. Cunningham, Assistant Curator of Paintings, published in the recent Museum Bulletin. These paintings illustrate several phases of American painting during the past century and of them Mr. Cunningham writes:

"The earliest painting, the generous gift of Mr. Charles D. White, is a large canvas, *View in the Catskills*, by Asher B. Durand (1796-1886), who, along with Thomas Cole, may be considered a founder of the American landscape school. Trained as an engraver and as a portrait painter, it was not until he was forty that Durand turned to landscape painting. Undoubtedly influenced by his friend Cole, and very probably by the older artists Doughty and Birch, Durand did not follow Cole in his meticulous yet grandiose style, but developed a broader and simpler manner of painting which certainly influenced the artists of the Hudson River School. This relationship to the Hudson River School is apparent in the Museum's canvas which represents a broad vista in the Catskills, a favorite painting locale of the artist. The fine treatment of warm afternoon light, the broad handling of the background, the splendid rendering of cloud effects, and in general the acute observation of nature, antedate and compare favorably with the best work of Inness and Martin.

"The little landscape, *A Grey Day on the Lagoons*, by William Merritt Chase (1849-1916) shows this artist is a brilliant craftsman and colorist of the Munich School in an intimate mood. There is in the painting little or no interest in the problems of light which one finds in the Impressionist School. The brief shorthand with its charming color accents recalls the work of Guardi or Boudin in treating similar subjects, and a sensitiveness to tone reminiscent of Whistler is apparent throughout the painting.

"The *Flying Kites, Montmartre* by William Glackens (1870-1938) takes us into another realm of painting, that of the artistic commentator. Trained as a newspaper illustrator before the days of the camera, Glackens developed the ability to observe and rapidly set down events and surroundings of everyday life. As kindred spirits in this field, Glackens had as fellow artists Sloan, Luks, Shinn, and Coleman, who with other artists formed the exhibition group known as "The Eight" as a rebellion against the dry precepts of the Academy. The Museum's *Flying Kites, Montmartre*, an early work, reveals the illustrator's side of Glackens'



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART  
MARBLE TOMBSTONE, PERSIAN, DATED A.D. 1352



art and is painted in a broad, direct manner which recalls Manet rather than Renoir under whose influence he was to come later. The underlying motive in the picture is the warm afternoon light which strikes the tops of the buildings set against the blue haze of distant Paris and gives to the shadows below a warm, luminous effect. The dark figures and the lamp-post silhouetted in the foreground, and the suggestion of figures in the shade of the middle distance, add incidental interest to the treatment of light and shade in the picture. The *Flying Kites, Montmartre*, painted while the artist was in Paris in 1906, combines the very best qualities of

the subject painter with the delight of the artist in pure light and color, and is one of the outstanding works of the artist of this period.

"Another social commentator is George O. ("Pop") Hart (1868-1933) whose two watercolors, *Palisade Amusement Park* and *Sultan's Tomb, Fez*, show him in two widely different moods. The former, a brilliant caricature hastily set down, shows Pop Hart's ability to record a scene with the greatest economy of line and wash, and reveals, also, how acute was his observation of character. This brilliant use of wash is even more apparent in the impressionist handling of the *Sultan's Tomb, Fez*. At first sight the washes and color accents seem to be placed on the paper almost haphazardly, but closer observation shows how sensitive the artist has been in gaining his effect, and how beautifully recorded are such passages as the shadowed foreground which gives way to the broad patches of field and middle distance and the Sultan's tomb brilliantly outlined against the dark, threatening sky. Pop Hart's recognition has come slowly, for as long as he was financially able he preferred travel and adventure to settling down in one spot and earning his fame in an orthodox fashion. Today his position is assured, and the Museum is fortunate in adding to its collection of watercolors two such fine specimens of the work of this talented artist."

### BROOKLYN: PRINT PROCESSES IN A SHOW BY WPA ARTISTS

BROOKLYN citizens have the opportunity to see, at first hand, an exhibition of little-used graphic art media in the current exhibition, "Color Prints in Various Techniques by Four Young WPA Artists," at the Brooklyn Museum. The four artists, Russell Limbach, Augustus Peck, Louis Schanker and Hyman Warsager, the latter two Brooklynites, are employed on the WPA Federal Art Project in New York City and have been experimenting with color woodcuts, color lithography and color monotypes, all of which are featured in the museum's exhibition. Both Project and non-Project works are included.

Although color prints have been made by some of the outstanding masters of the graphic arts media, comparatively few have been issued by artists in recent years, partly because of the complexity and expense of the technique involved. Toulouse-Lautrec was one of the last of the "old masters" to utilize color in prints with any degree of artistic success. Since his time color lithography has been largely used for advertising rather than fine art purposes. The Graphic Art Division of the WPA Federal Art Project, directed by Gustav Von Groschwitz, has undertaken to revive this expressive art form in its well-equipped workshop, and in a little over a year,



EXHIBITED AT THE BROOKLYN MUSEUM

"THE CROW TREE": RUSSELL LIMBACH'S STRIKING SAMPLE OF COLOR LITHOGRAPHY

more artists have been engaged in making color prints in lithography than had been produced in America in many years. The result of this work is being followed with interest by other American artists.

Russell Limbach, Ohio-born painter and graphic artist, is represented, among others, by *The Crow Tree*, one of the most striking of the prints on view, *The Haunted House*, *The Matron* and several winter scenes. Augustus Peck, who has specialized for the past few years in color monotypes, and who is largely self-taught, is represented by such noteworthy prints as *Blonde Girl*, *Boy in Blue Sweater* and various sympathetic

versions of the circus clown. The Brooklyn artists are Louis Schanker, who has sent a group of abstractions, and Hyman Warsager whose *Sea Wall* is also one of the outstanding prints.

### HONOLULU: NINETEENTH CENTURY PRINTS BY LOUIS CHORIS

TO ITS already considerable group of early Hawaiian prints the Honolulu Academy of Arts has recently added seventeen lithographs by the artist-draughtsman, Louis Choris, who visited the Islands in 1816 and 1817 with the Russian exploring expedition commanded by Otto von Kotzebue. In these pre-photography days it was customary for artists as well as navigators and scientists to accompany such expeditions in order that the published results of the undertaking might be illustrated by actual sketches taken from life. Thus Choris, on his return published his own book, *Voyage pittoresque autour du Monde*, which appeared in 1822, and was illustrated by lithographic plates nineteen of which were of Hawaiian subjects and seventeen of which are included in the Academy's recent gift.

For their keen understanding and observation, these lithographs are of particular value and interest. Watercolors are known to exist of many of the subjects and some of these, assembled last winter, were on view and occasioned interesting comparisons with the originals. The King Kamehameha I and his consort and important native characters are among these, as are portraits of Hawaiians showing many facial types as well as interesting details of costume and coiffure.

Of greatest ethnological interest are Choris' drawings of native wood carvings, which clearly show the sculptural quality and rhythmic line found in the religious carvings of Hawaii. It will be seen that the artist has used the etcher's linear method of cross-hatching to produce shading, which is essentially a pencil technique. As certain of these figures are of a type unknown today, the lithographs constitute an important document of the arts of the Pacific Islands.

### DENVER: PAINTINGS AND ABSTRACT ART IN SOME RECENT SHOWS

DENVER in the past two months has been the scene of a variety of exhibitions whose wide divergence of subject drew a large attendance to the Museum and to the galleries of Chappell House. The former building during April presented the work of abstract

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artists known as the "English Constructive Group," with a showing of paintings, sculpture, mobiles and constructions by some of the foremost artists in this field. The pattern, texture and light in Moholy-Nagy's paintings, and Gabo's *Rhodoid*, both shown for the first time in Denver, brought a vivid visual experience to those unfamiliar with this form of art. Similarly was noticeable the sensuous feeling for material and the architectural construction that characterizes the sculpture of Henry Moore and Barbara Hepworth, two of the foremost English creators in this field. Mondrian, Calder, Ben Nicholson and others made an unusually absorbing show.

Simultaneously Chappell House showed the work of an important American contemporary, Peppino Mangravite whose work has already figured in numerous one man shows throughout the country and in the principal annual events. Mangravite's painting, in its sweeping sense of pattern and in its rich palette, shows the artist's interest in the great Venetian school. All works were from his recent New York show and were lent through the Frank K. M. Rehn Gallery. With these were shown composite paintings by Pansy Stockton, in which the artist has availed herself of twigs, leaves and other natural elements to produce her mosaic-like effects, and interpretive watercolors by Gina Knee of Santa Fe. The latter, painted with a meticulous purity, render successfully the sun drenched desert atmosphere. Miss Knee's division of her canvases and her panoramic compositions further convey the sense of the great Western spaces.

### WORCESTER: CHINESE JADES & HARDSTONE CARVINGS FOR THE MUSEUM

COMING as the bequest of Mrs. Harry W. Goddard in memory of her husband, a Trustee of the Worcester Art Museum, a remarkable collection of Chinese jades and hardstone carvings forms one of the most distinctive displays that has been seen here during the past season.

Few productions of the Far East have had a greater appeal to the Western collector than these eighteenth and nineteenth century examples of Oriental craftsmanship. The ingenuity of ornament among the late pieces, the delicacy and precision of detail and the variety of tone and color that this medium assumes give tremendous interest to the show. Notable are some admirable figures of Kwan Yin, goddess of mercy, Immortals in the guise of old men, the popular gods of happiness and plenty and a selection of Fu dogs. Further carvings of animals include rams and an elephant. Many of the pieces show the naturalism characteristic of late art in general with trees and plants accurately and delicately reproduced in this hardest of stones.

### MINNEAPOLIS: A CHRONOLOGICAL DISPLAY OF LANDSCAPE PRINTS

THE exhibition of French landscape prints of the last hundred years generously lent to the Minneapolis Institute of Art from the collection of Mrs. Charles S. Pillsbury, affords to connoisseur and layman alike an unusual opportunity to follow the evolution and development of etching, which, as much as any other form of art, has conformed to a succession of styles logically developing one from the other.

From the shimmering work of Corot in the eighteen-forties to the delicate boldness of Laboureur in the last decade is a long step. The former is represented in the exhibition by a single work, a view of the Italian countryside in which the black and white medium is subtly nuanced to reproduce the delicate, misty effects so familiar in Corot's paintings. This proof is a rare one, there being only fourteen etchings of Corot on record despite the prodigious number of his canvases. This artist's contemporary, Jacque, is also shown by a small dry point called *La petite Ville*, a dark yet luminous view of a little town silhouetted against an evening sky.

Another rare work of the Barbizon school is by Theodore Rousseau, whose entire production in this field consists of but three known plates. In this view of Bellacroy the artist, like Millet, interprets nature on an heroic scale. His transcending interest in the interwoven branches of trees, each one with its distinctive foliage, gives a great richness of texture to the plate. The Impressionist, Pissarro, who only seriously took up etching when over fifty, further shows the development away from rigid line in an effort to capture the quality of light and atmosphere.



*Paysage à la Mare* by Alphonse Legros ushers in that period in the eighteen-nineties when etching was undergoing a popular revival and was also in demand for book illustrations. Realistic yet romantic, Legros in this work nevertheless shows a classical austerity of style which relates him to the preceding artists.

Each of the six etchings by August Lepère conveys a sense of dramatic action, revealed or implied, and in their directness they constitute the link between the artists who belong strictly of the nineteenth century and those of today. Among the latter the restrained work of Vergé-Sarrat the rural epics of Jean Frélaut, Dufresne's fanciful *Pastorale* and the untrammelled experiments of the great contemporary French etcher, Laboureur, are among the most distinguished examples in the show.

## OAKLAND: TECHNIQUES OF PRINTMAKING AND THEIR TANGIBLE RESULTS

GRAPHIC arts of the nineteenth and twentieth centuries have recently been assembled from local collections and Western museums and are now exhibited at the Mills College Art Gallery as a practical demonstration not only of print techniques, but of what has been accomplished in this field in the last hundred years.

In a carefully organized catalogue there is discussed the modern function of graphic art as it varied from the hurried comments of the great draughtsman, Honoré Daumier, to the lugubrious dynamics of the socially conscious Mexican, Orozco. The various techniques of print making are described and are each related to the artist that most characteristically made use of them. Thus Menzel and Slevogt were primarily book illustrators whose work was of a character to accompany the text in the style of marginal notes. Their work resembles a delicate shorthand, witty and scintillating. The Impressionists experimented with lithography to preserve the spontaneity of the colored sketch in a permanent medium. In this group we find Whistler, Renoir, Cézanne, Manet and Pissarro as well as the well known English names. Social satire includes among others numerous lithographs of Toulouse-Lautrec, Gauguin's *Old Maids*, *Arles* and work by the distinguished German, Grosz.

An entire wall is devoted to sixteen of Goya's *Proverbios* which stand among the finest prints as masterpieces of all time. The various modern trends of German Expressionism, Naturalism and Symbolism are demonstrated, each with the particular technique by which its effects were most successfully achieved. Maillol, Picasso, Matisse and Derain are among the artists who represent the school of Paris.

## New Murals for U. S. Communities

(Continued from page 15)

symbols. It has, however, the possibilities of being highly decorative when installed in its proper surroundings. In the current show it overshadows all the other work in sight. Evergood's earlier *Angel of Peace Offering the Fruit of Knowledge to the World* was less controversial than his current *Story of Richmond Hill* for the library of that section, with its treating of an actual historical event and his critical, ideological interpretation.

Some of the most successful work in the present show, in contrast to the general trends, is not sociological in its implication at all. It is by such artists as Max Spivak, Ruth Gikow, Louis Schanker and Moses Soyer, for rooms for children, such as a hospital or dining room in an orphan asylum, a corridor or children's quarters in a housing project. Distinguished for imaginative treatment of themes like the circus or farm life, it is usually done in a flat technique which a child readily grasps as not a part of the real world. It is a welcome note in what sometimes seems a solemn and too instructive field.

Francis Criss' cool, orderly semi-abstract called *Flag by Crane* adds to one's feeling that abstract painting is perhaps going to find its most grateful milieu on the walls of public buildings and not in frames in domestic interiors. Arshile Gorky's abstraction for the decoration of an airport does the same. Lucienne Bloch's *The Evolution of Music* is richly suggestive and symbolical. This is too comprehensive an exhibition to mention all the good things, but taken as a whole, there is so much vitality and grasp of reality in it that no one can quarrel with what a Government-fostered art can accomplish in this particularly social branch of painting.

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**PAINTINGS****5 EAST 57TH STREET, NEW YORK***The Art News of London*

**W**ALL paintings depicting life among the Amazulus of South Africa before the penetration of civilization have recently been completed at the South Africa House, in the Ministerial hallway, by the young South African artists, Eleanor Esmonde-White and LeRoux Smith LeRoux. The subject has been admirably treated in a narrative style. Full of incident and detail organized so as to give stress to important events, the mural, although a composite of different episodes, presents continuous action. Decorative as well as illustrative, it is a sensitive application of the requirements of wall painting. Linear, flat in color, tawny in hue, this combined series of stories representing both the spiritual and material aspects of Zulu tribal life, has, in addition to decorative value, ethnological importance as well, for it documents, on the basis of careful research, customs and crafts that are already passing away. The mural is executed in egg tempera on plaster and is to receive a wax finish.

**F**INDS of the excavations recently carried on by the Shropshire Archaeology Society at the Roman city of Uriconium have yielded important information about the history of this city which was founded about 48 A.D. and which, before its destruction by fire in the third century, was the fourth largest city in Britain. The city, badly restored after the fire and used for another one hundred years, now lies beneath the village of Wroxeter, near Shrewsbury. Two successive defensive systems have been found, an earlier and smaller system built at the end of the first century, and a later one which reached the maximum size of the city and which was built in the middle of the second century. It has been discovered that the Baths Building, excavated in 1850, were originally part of what appears to have been a public building dating from about 140 A.D. and apparently contemporary with the Forum which is opposite. A little later these buildings were transformed into a bath of the complicated Roman type. At that time the body of an infant was interred below the floor, as a foundation burial, it is thought.

During the past three years the most important finds connected with the unearthing of Roman and medieval building in London are new sections of the London wall which have been exposed in Bevis Marks, in the Crescent, Minories where the finds are to be preserved, under St. Dunstan's Hill and in Cheapside where part of the main street, first discovered by Christopher Wren during the erection of Bow Church, has been uncovered. The mediaeval buildings that have been brought to light are, at Spital Square, Spitalfields, a part of the eastern arm of the Church of the Priory and Hospital of St. Mary Without Bishopsgate, erected in 1235, and part of the brick foundation of the Savoy, an early sixteenth century hospital.

**O**VER a half hundred pictures by Italian and Dutch masters may be seen this month at the gallery of Messrs. Agnew. Variety is the keynote of the exhibition which is dominated by a head of David by Giovanni Battista Tiepolo and a magnificent three-quarter length portrait by Titian. The former is an extraordinary study in movement which is virtually kaleidoscopic in effect; the latter, a portrait of a young nobleman clothed in a green costume brodered with gold, is an example of the sumptuous style of the Venetians. Especially noteworthy also is the painting, *The Three Shepherds*, attributed to Palma Vecchio, a *Rest on the Flight to Egypt* by Andrea Previtali, and a dynamic head of a monk by the Spanish master, Goya. The great seventeenth century school of Dutch landscape painting is well represented by the canvases of Jan van der Heyden, Salomon van Ruysdael and Berchem, while landscape painting in Italy is represented by a pair of Roman scenes by Canaletto.

**T**HE Matthiesen Gallery is now holding an exhibition of "A Century of French Drawings—from Proud'hon to Picasso." The survey includes one hundred and sixty-four items, each of which is deserving of considerable attention, so high are they in individual merit. The great draughtsmen of the nineteenth century, Ingres, Delacroix and Daumier, are liberally represented by almost a dozen drawings apiece. Daumier's *Don Quixote et Sancho Panza*, a subject that fired the imagination of this artist in many of his paintings as well as drawings, is conspicuous in the group as one of the most dramatic and most brilliantly executed drawings.



## The Art News of Paris

THE Annual Spring Salon, once the artistic event by which the entire civilized world set its standards of painting, has, since the turn of the century, passed through a series of singular metamorphoses. From expressing the most cultivated taste of the day, it became the target for the fulminations of the younger innovators and critics, and lastly, in a belated effort at regeneration, it too, let down the bars and, by accepting the so-called moderns *en masse*, now offers little else than an over-size cross section of the most average and uninspired painting today. For inevitably, the size of such a showing as is to be seen at the Grand Palais confuses and distracts the eye from the excellent individual works that may be included and reduces them all to a common denominator of mediocrity.

Most imposing is the portrait section, all of which smacks of solid commissions painted to fulfil a definite purpose. Van Dongen's *Portrait of Mr. E. Berry Wall*, though typical of the decreasing painterly qualities of this artist's recent work, shows clever probing into the character and personality of the elderly dandy. Contrasting with this is Pavil's harmonious, though somewhat monotonous, rendition of a young woman in pink placed against an olive-green background, and Risler's academic and official version of Baschet. *La Loge* by Grau-Sala is a spirited composition nervously executed in a light, bright tonality. Domergue, who owes an obvious debt to Helleu, Sem and Boldini, calls up this glamorous period in an elegant though meaningless night club scene, *Aux Ambassadeurs*. The exotic and voluptuous women of Guirand de Scevola are unconvincing creatures in spite of a range of color, in apparent emulation of fireworks. The two latter are members of the much reduced Société Nationale des Beaux-Arts, who count among their number Fontanarosa, Madeleine Luka and Hervé.

Decorative arts show little furniture but a large selection of ceramics and miscellaneous objects designed to encumber everyday living as inevitably as did the despised antimacassars of the Victorians. However, Max Fousseque, Adenis, Simone Croix-Janvier and Louise Gorisse present handsome bindings, while the exhibits of the better known decorators are of a generally high standard. Alice Munch, Louis Jou and P.-L. Moreau stand out in the print section, the latter exhibiting a remarkable combination of finesse of execution and richness of imagination. The derivative sculpture of the Salon would indicate the complete non existence of a living French school with the Classic inheritance of Rodin and Bourdelle merely exchanged for robust stylizations *à la* Maillol. Great vitality, however, is to be found in the architectural division, perhaps the most rewarding of the entire exhibition.

THAT Paris should simultaneously inaugurate its two largest annual group shows is but another indication of that tireless interest in matters artistic which has made this city the cultural center of the civilized world for so many centuries. The Salon Independant, offshoot of the aforementioned event, and whose opening preceded that of its parent organization by two weeks, is marked this year as last by a sound roster of accepted painters animated by a leaven of young talent variously recruited from different schools and groups. Regrettable is the overcrowding of the exhibition with the resultant bad hanging which militates against so many pictures' visibility. A general glance shows us Goulinat's landscapes and street scenes with their firm drawing and enameled colors, the freshness and vigor of Gisèle Ferrandier's figure studies and Oguiss' excellent handling of pigment. Drawings by Louise Hervieu deserve a better place than has been accorded them, for these still-lives are instinct with lyric poetry that betrays the unusual sensibility of the artist. Notable also are Roger Worms colorful *Rue Royale* and Lucien Simon's side show scene, lively spots in a show in which grey is a dominant note. Landscapes of distinction are by Ganesco, André Strauss and Dauchez, while Yves Brayer shows an amusing modern version of the classical nineteenth century sporting scene.

The black and white division gains distinction through the intricate and suggestive designs of Soulas, illustrations of hunting subjects that have none of the banality generally imposed by this theme. Jean Vital-Prost is a brilliant technician who handles his chiaroscuro with easy mastery, giving vigorous accents of light and deep, luminous shadows. Lastly notable among the drawings is a panel devoted to the small, penal studies of Carlégle.

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### Meyer Collection of XVIII Century Drawings

A FAMOUS drawing by Fragonard, together with a collection of important eighteenth century drawings and paintings from the collection of M. Albert Meyer, will be sold, owing to cessation of partnership in the firm, at the Galeries Charpentier on June 15, with exhibition on the previous day. The auction will be conducted by M. Etienne Ader.

The Fragonard, which is the masterpiece of the sale, is the often reproduced *Le Verron* and shows a pair of impetuous lovers who, in their haste have overturned the chair, precipitating themselves toward the door of their bedroom which the young man is in the act of locking. Both for its animated rendition and context, this drawing well deserves its reputation. Further delightful sketches of this period include examples by Baudoin, Bailly, Boucher, Greuze, Hubert Robert and others, among the French masters, and those of Guardi and Tiepolo among the Italians. Together with these works are being sold a collection of French paintings of the eighteenth century.



MEYER SALE: GALERIE CHARPENTIER, PARIS

ARCHITECTURAL STUDY OF A ROMAN PALACE BY ROBERT

### Auction Prices of the Season

The sale of paintings, property of Mrs. William Platt, James Lynde and other owners held at the Parke-Bernet Galleries on February 24 brought a total of \$13,085; the important items follow:

NO.	ITEM	PURCHASER	PRICE
38	Landscape with Figures: Two Paintings, Jan (Velvet) Brueghel, Flemish, 1568-1625	Victor Williams	\$340
52	Mountain Lake, Alexander H. Wyant, N.A., American, 1836-1892	Private Collector	525
53	Dutch Harbor, Willem van der Velde the Younger, Dutch, 1633-1707	Victor Williams	450
54	The First Roundhouse of the D. L. & W. Railroad, Scranton, Pennsylvania, George Inness, N.A., American, 1825-1894	L. J. Marion, Agent	650
56	Sir Robert Sinclair, 7th Bart., of Gumbusnethan and Castlehill, Sir Henry Raeburn, R.A., Scottish, 1756-1823	H. E. Russell, Agent	800

The sale of furniture, silver, porcelains and decorations, property of Bruce Buttfeld, Inc. and other owners, held at the American Art Association-Anderson Galleries on March 5 brought a total of \$14,097.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
84	Pair of George III Silver Circular Entrée Dishes and Covers by Paul Storr, London, 1812	E. W. Garland	\$320
87	Pair of George III Sheffield Plate Candelabra and Four Telescopic Candlesticks, circa 1805	H. F. Landon	250
90	George III Silver Oval Soup Tureen and Cover—Wm. Fountain, London, 1818	F. F. Fredericks	350
173	Pair of Heppelwhite Carved Mahogany and Green Silk Armchairs, English, eighteenth century	F. F. Fredericks	260
182	Set of Eight Sheraton Inlaid Mahogany Dining Chairs, English, late eighteenth century	T. F. Barlund	360



- 211 Georgian Mahogany Break-Front Bookcase, with writing drawer..... W. S. Jarvis..... \$530

The sale of tapestries, furniture and rugs, property of the late Mr. and Mrs. Percy A. Rockefeller, held at the Parke-Bernet Galleries on March 11 and 12 brought a total of \$30,372.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
128	Carved Walnut Credenza of Important Size, central Italy, late sixteenth century .....	E. Holt.....	\$350
129	Flemish Tapestry Mounted as a Three-Fold Screen, early eighteenth century .....	Herman Blank .....	320
133	Brussels Tapestry Panel, seventeenth century .....	Private Collector .....	330
242	Length of Genoese Rose Crimson Velvet, Italian eighteenth century.....	M. V. Horgan, Agent....	325
267	Pair Louis XV Carved and Gilded Fauteuils in Needlepoint—Louis Delancis (M. M. 1781), French eighteenth century .....	Frank Schnittjer .....	800
260	Pair Louis XV Beauvais Tapestry Carved and Gilded Fauteuils, French early eighteenth century.....	G. Piers Brookfield.....	600
318	Flemish Early Renaissance Tapestry, <i>The Story of Rome</i> , sixteenth century .....	Private Collector .....	1,300
335	Rare South Persian Millefleurs Rug, seventeenth century .....	H. E. Russell, Jr., Agt....	1,050

The sale of American furniture and silver, property of Albert Hill, together with luster ware formerly in the collection of the Earl of Feversham, held at the American Art Association-Anderson Galleries on March 12 brought a total of \$18,077.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
40	Important Early American Silver Flat-Topped Tankard by Peter van Dyck, New York, N. Y., 1680-1750...	C. H. Smathers.....	\$1,500
41	Important Early American Silver Baptismal Bowl by John Hastier, admitted Freeman in 1726, New York, N. Y. Bowl inscribed: "Christening Bowl of Catherine Schuyler, God-child of Gen. Washington, Mar. 4, 1781" .....	Clapp & Graham.....	2,000
60	Pair of Heppelwhite Carved Mahogany Side Chairs by Samuel McIntire, Salem, Mass., late eighteenth century .....	H. Kaufman .....	420
75	Mahogany Chest on Chest, attributed to Samuel McIntire.....	H. Kaufman .....	550
87	Heppelwhite Inlaid Mahogany Serpentine-Front Sideboard, Philadelphia or Baltimore, late eighteenth century .....	Mrs. A. B. Cameron.....	810
93	Carved Mahogany Block-Front Bonnet-Top Secretary, with claw and ball feet, Rhode Island, eighteenth century .....	R. H. Bach.....	1,250
95	Important Mahogany Block-Front Chest on Chest, New England, eighteenth century .....	International Antiques...	1,050
100	Chippendale Carved Mahogany Bombe Scrutoire, with cabinet top, Rhode Island (?), eighteenth century .....	F. S. Martin, Jr.....	1,050

The sale of furniture and *objets d'arts*, property of the late Henry T. Sloane, held at the Parke-Bernet Galleries on March 13 and 14 brought a total of \$13,374.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
99	Rare Brussels Early Renaissance Hunting Tapestry—about 1540— <i>The Stag Hunt</i> .....	W. W. Seaman, Agent....	\$1,750
120	Important Paris Pre-Gobelins Tapestry, seventeenth century <i>Phoebus, Apollo and Cupid</i> .....	D'Arsa Company .....	450
171	Pair Louis XV Aubusson Tapestry Carved and Gilded Fauteuils, French eighteenth century .....	Private Collector .....	350

The sale of paintings, art objects and furniture, property of the late Marie Louise Patterson, held at the Parke-Bernet Galleries on March 17, 18 and 19 brought a total of \$80,452.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
19	<i>A Noble Venetian: Portrait of the Artist</i> —Jean Louis Ernest Meissonier, French: 1815-1891 .....	Frank Schnittjer .....	\$3,800
25	<i>A Fête Day at Zurich</i> —Joseph Mallord William Turner, R.A., British: 1775-1851 .....	Knoedler & Co. ....	1,600
26	<i>Les Dénicheurs Toscans</i> —Jean Baptiste Camille Corot, French: 1796-1875 .....	A. Nisbet, Agent .....	3,900
31	<i>Saint-Nicholas-Lez-Abras: Au bord de la Rivière</i> —Jean Baptiste Camille Corot, French: 1796-1875 .....	Frank Schnittjer .....	5,600
32	<i>The Stanhope Children, the Sons of Charles, 3rd Earl of Harrington</i> —George Romney, British: 1734-1802...	H. E. Russell, Agent .....	5,000
33	<i>Sir John Campbell</i> —Thomas Gainsborough, R.A., British: 1727-1788 .....	Frank Schnittjer .....	2,900
34	<i>Miss Helen Currie Laing (Mrs. James Lamont)</i> —Sir Henry Raeburn, R.A., Scottish: 1756-1823 .....	Private Collector .....	3,700
35	<i>Mrs. Burroughs</i> —Thomas Gainsborough, R.A., British: 1727-1788 .....	Capt. Daniel Sickles .....	2,100
37	<i>Squire J. B. Heath</i> —George Morland, British: 1763-1804 .....	L. J. Marion, Agent .....	1,500

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The sale of antiquities, property of the late Marchese Edoardo Albites di San Paterniano held at the American Art Association-Anderson Galleries on March 19 brought a total of \$3,572; the important items follow:

NO.	ITEM	PURCHASER	PRICE
84	Seven Jewels and Dress Ornaments from a Visigoth Tomb; found at Castiltierra, Province of Avila, Spain, sixth century A.D.	Frank Jarnigan	\$180
94	<i>The Flying Mercury</i> , an original cire perdue sketch in bronze, by Giovanni de Bologna	J. H. Gilbert	225
95	<i>Dancing Faun</i> , bronze statuette of a youth, by Francesco da Sant' Agata, Paduan School, circa 1520	Frank Schnittjer	140

The sale of paintings, property of J. E. de Sousa Freitas, Mrs. Stewart Walker and other owners, held at the American Art Association-Anderson Galleries on March 23 brought a total of \$7,995; the important items follow:

NO.	ITEM	PURCHASER	PRICE
24	<i>A Picnic on the Grass</i> by John Singer Sargent	E. G. Burton	\$305
32	<i>La Zingara</i> by Antonio Mancini, Italian: 1852-1930	Frank Schnittjer, Jr.	725
46	<i>Pieta</i> by Pieter Aertzen, Flemish: sixteenth century	K. S. Meadows	275
51	<i>The Resurrection</i> by Rossello di Jacopo Franchi, Florentine: 1370-1450	Frank Schnittjer, Jr.	275

The sale of drypoints, etchings and lithographs, property of H. M. Davis and other owners held at the American Art Association-Anderson Galleries on March 24 brought a total of \$6,022; the important items follow:

NO.	ITEM	PURCHASER	PRICE
2	George Bellows' <i>The Stag at Sharkey's</i>	Private Collector	\$835
101	<i>La Galerie, Notre Dame</i> by Charles Meryon	Lewis B. Fox	210
124	<i>Christ Healing the Sick</i> ("Hundred Guilder Print") by Rembrandt	Andrew J. Blake	800

The sale of paintings, property of the late Mr. and Mrs. Percy Rockefeller and other owners, held at the Parke-Bernet Galleries on March 24 brought a total of \$37,340; the important items follow:

NO.	ITEM	PURCHASER	PRICE
8	<i>Cossacks and Tartars Entering into Campaign</i> — Josef Brandt, Polish: 1841-1914	Frank Schnittjer	\$1,000
14	<i>Marécage boisé avec deux vaches</i> — Jean Baptiste Camille Corot, French: 1796-1875	J. H. Weitzner	950
19	<i>Paysage: Environs d'Ormans (Doubs)</i> — Gustave Courbet, French: 1819-1877	Capt. Daniel Sickles	4,000
38	<i>Madonna and Child</i> — Giovanni Antonio Boltraffio, Milanese: 1467-1516	Frank Schnittjer	1,750
51	<i>Philip Yorke, 2nd Earl of Hardwicke</i> — George Romney, British: 1734-1802	Frank Schnittjer	6,500
82	<i>Winter Morning: Montclair</i> — George Inness, N.A., American: 1825-1894	M. Knoedler & Co.	2,400

The sale of Chinese art objects, property of Drew B. Peters and Paul Watkins, held at the Parke-Bernet Galleries on March 25 brought a total of \$18,410; the important items follow:

NO.	ITEM	PURCHASER	PRICE
78	Imperial Carved Spinach Green Jade Quadrangular Beaker	Charles Nott, Ltd. of London	\$500
85	Imperial Old Filigree and Fei-Ts'ui Jade Sceptre	Charles Nott, Ltd. of London	500
89	Pair Imperial Carved White Jade Table Screens—Ch'ien-lung	Charles Nott, Ltd. of London	1,800

The sale of the furniture and decorations of "Elmhurst" residence of the late Mr. and Mrs. S. S. Bloch of Wheeling, Virginia, held at the Parke-Bernet Galleries on March 26 brought a total of \$12,795; the important items follow:

NO.	ITEM	PURCHASER	PRICE
15	Chinese Carved Spinach Green Jade Vase	Charles Nott, Ltd. of London	\$310
162	Carved Walnut Love Seat and Pair Armchairs, in Flemish Renaissance tapestry	Private Collector	320

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## Ferargil Galleries

Frederic Newlin Price

63 East 57 St., New York

## EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	New York Group: Paintings,	to June 11
American Woman's,		
353 W. 57.	Members' Group Show: Paintings, Sculpture,	to Oct. 1
Architectural League, 115 E. 40.	Parkhurst: Drawings,	to June 4
Arden, 460 Park.	Toni Frissell: Photographs,	to June 10
Argent, 42 W. 57.	Summer Show: Paintings,	to July 2
Arista, 30 Lexington.	Lazarus: Drawings,	to June 30
Art Students' League,		
215 W. 57.	Summer Instructors' Work: Paintings,	to June 17
Babcock, 38 E. 58.	American Paintings,	to Sept. 1
Bignou, 32 E. 57.	Modern French Paintings,	to July 1
Boyer, 69 E. 57.	Non-Objective Paintings,	to June 18
Brooklyn Museum.	Techniques of Chinese Art,	to June 6
Buchholz, 32 E. 57.	Summer Show: Paintings, Sculpture,	to June 20
Columbia		
University.	Annual Student Exhibition: Paintings, Sculpture,	to July 11
Contemporary Arts, 38 W. 57.	Group Show: Paintings,	to June 16
Downtown, 113 W. 13.	Art for the Summer Home,	to June 15
Durand-Ruel, 12 E. 57.	XIX, XX Century Paintings,	to Sept. 1
Eighth St. Playhouse.	Group Show: Paintings,	to Sept. 1
Federal, 225 W. 57.	Mural Paintings,	to June 15
Ferargil, 63 E. 57.	Toglian: Paintings,	to June 4
Findlay, 8 E. 57.	Resumé of the Season: Paintings,	to June 30
French Art, 51 E. 57.	Modern French Paintings,	to Sept. 1
Freund, 50 E. 57.	Contemporary Sculpture,	to June 15
F. A. R., 10 E. 61.	Jean Hugo: Lithographs,	to June 30
Gimpel, 2 E. 57.	Rodin: Sculpture,	to June 15
Grand Central, 15 Van-		
derbilt	Founders Show: Painting; Sculpture,	to Sept. 1
Grand Central, 1 E. 51.	American Paintings; Garden Sculpture,	to July 1
Harlow, 620 Fifth.	Prints by Old and Modern Masters,	to Sept. 1
Kennedy, 785 Fifth.	Ivan Dmitri: Prints,	to June 18
Keppel, 1 E. 57.	Toulouse-Lautrec: Posters,	to June 30
Kleemann, 38 E. 57.	Paintings by Americans,	to July 1
Knoedler, 14 E. 57.	Selected Paintings,	to Oct. 1
Kohn, 608 Fifth.	Group Show: Paintings,	to July 1
Kraushaar, 730 Fifth.	American Paintings,	to July 1
John Levy, 1 E. 57.	English XVIII Century Paintings,	to Aug. 1
Lilienfeld, 21 E. 57.	Old and Modern Masters,	to Aug. 1
Macbeth, 11 E. 57.	Winslow Homer: Watercolors,	to June 15
Mayer, 41 E. 57.	Hassam; Zorn: Etchings,	to June 4
Mercury, 4 E. 8.	Rachel Mack Wilson: Paintings,	to June 18
Metropolitan Museum of Art.	French Silver,	to Sept. 19
Midtown, 605 Madison.	Paul Meltsner: Paintings,	to June 10
Milch, 108 W. 57.	Selected American Paintings,	to Sept. 1
Miller, 24 W. 55.	Textiles and Rugs,	to Sept. 1
Montross, 758 Fifth.	Pizzatola: Paintings,	to June 4
Morgan, 106 E. 57.	Lithographs in Color,	to Aug. 1
Morton, 130 W. 57.	Charles J. McLaughlin: Paintings,	to June 20
Municipal,		
3 E. 67.	Retrospective Exhibition: Paintings, Sculpture,	to June 19
Museum of the		
City of New York.	New York's Part in the Gold Rush,	to Sept. 1
Museum of Modern Art, 14 W. 49.	Masters of Popular Painting,	to June 28
New York Public Library.	Artists of Aloofness: Prints,	to Nov. 30
Nierendorf, 21 E. 57.	Carl Holtz: Paintings,	to June 11
Passedoit, 121 E. 57.	Summer Show: Paintings,	to July 15
Perls, 32 E. 58.	Modern Primitives of Paris: Paintings,	to June 4
Rehn, 683 Fifth.	Group Show: Paintings,	to Aug. 1
Reinhardt, 730 Fifth.	Colucci: Paintings,	to June 21
Rockefeller		
Center.	Museum of Costume Art: Annual Exhibition,	to June 6
Romeyn, 32 E. 57.	de Querquis: Painting on Mirrors,	to July 1
Schaeffer, 61 E. 57.	Old Masters,	to Sept. 1
Seligmann, Rey,		
11 E. 52.	French XVII and XVIII Century Silver,	to June 15
Studio Guild,		
730 Fifth.	Revolving Exhibition: Paintings, Sculpture,	to Sept. 1
Sullivan, 460 Park.	Antique Spanish Embroideries, Textiles,	to June 15
Vendome, 339 W. 57.	Group Show: Paintings,	to June 10
Walker, 108 E. 57.	Spring Exhibition: Paintings,	to June 30
H. D. Walker, 38 E. 57.	Kaethe Kollwitz: Prints,	to June 4
Westermann, 20 W. 48.	Masters of the XX Century,	to Sept. 1
Weyhe, 794 Lexington.	Selected Prints, Drawings, Sculpture,	to Sept. 1
Yamanaka, 680 Fifth.	Oriental Silver and Gold,	to May 31

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